



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



STAIR HALL LOOKING INTO DINING-ROOM

RESIDENCE OF MR. HERBERT PRATT, GLEN COVE, L. I., JAMES BRITE, ARCHITECT

BY LIONEL MOSES

WE hear of Captains of Industry in almost every business, and we picture a personage who sits at his desk giving orders and receiving reports and, in general, directing the energies, mental and physical, of hundreds of men.

It is seldom that the architect is so spoken of and yet in the erection of a house of even moderate size he is in control, direct and indirect, of seldom less than fifty different men; while in the erection of an edifice of importance he is overseer of the work of hundreds if not thousands. And yet he may never draw a line with the instruments which typify his calling—the T-square and triangle. But he does draw—generally free-hand—planning, sketching elevations and details, replanning to overcome difficulties of construction and all the time keeping in mind the practical as well as the artistic; for he is no architect who loses sight of either and he is ill-balanced if he does not know both.

Almost instantly is it discernible, in viewing a house with its dependencies, its layout as to grounds and plan of house, whether a designer is practical as well as artistic, and whether these qualities are well balanced. In viewing the magnificent estate of Herbert Lee Pratt at Glen Cove we can not but conclude that James Brite, its architect, is such a man, for Mr. Pratt's house, involving as it does problems of almost every kind which can enter into the erection of an edifice, is simple in layout and elevation, and yet artistic in every detail, showing a deep knowledge of the style in which it was conceived.

We are all more or less familiar with the English houses of the past, which in brick and stone tell the history of Britain as plainly as do the books which record the reigns of its kings. We see the influences of the conquerors and of the conquered. We see also the domestic qualities of the people and their rulers. During the so-called Elizabethan period architecture took unto itself a style which is distinctive and there were erected a great number of country houses then and later which have served as inspirations for modern work.

The Herbert Pratt house is one of these modern edifices which bears the stamp of the Elizabethan style and is a worthy exemplar of it both as to general plan and detail of ornament. While it is comparatively new, having been erected in 1912, yet one has but to see the planting as it looks at present to know that in a few years the whole place will assume an appearance of great beauty and mellowness.

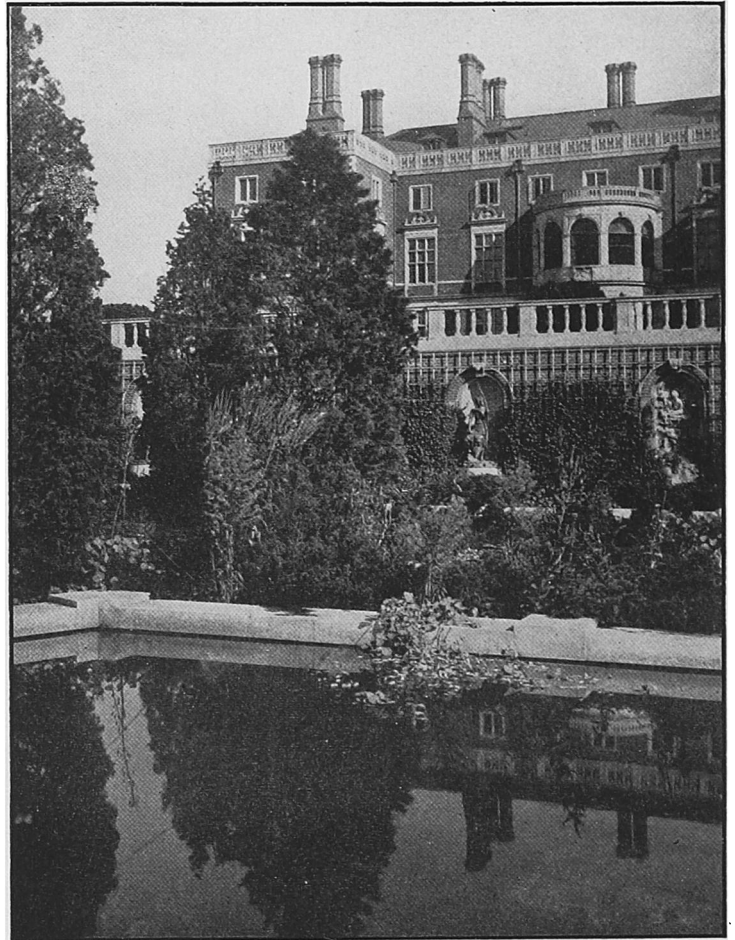
The plot of ground on which the house stands is but a thousand feet from the entrance to the seawall on the Sound side and the walls enclosing the formal gardens are about two hundred and fifty feet apart. The entrance to the grounds is through a superb gateway flanked by stone piers. The forecourt is surrounded on three sides by the house, the main entrance of which is on axis with the centre of the gateway. This axis runs through the house and gardens on the easterly side. We enter the house through an arched doorway richly ornamented. This feature is two stories in height, thus giving dignity

to its proportions. The main hall is majestic in size, being 125 feet long, and resembles the Long Gallery of the English prototype. It is superbly decorated with oak paneling extending up and including the staircases at each end to the top of the house. The hall ceiling is of ornamented plaster of fine modeling.

From the hall one may enter the living-room, the drawing-room and the dining-room—all of such size as to be majestic, and from the living-room and dining-room there are loggias giving out onto a paved terrace which overlooks the garden and the Sound. The remainder of the first story is composed of rooms such as the den and billiard room and those offices which a house of this size requires.

The second story is a model of simplicity and comfort in arrangements, the main body of the house from north to south being divided by a centre hall flanked by series of bedrooms and baths, and the wings having corridors on the fore-court with rooms adjacent. In the southwest corner, over the living-room loggia, is Mr. Pratt's suite, including bedroom, dressing-room, wardrobes and bath. On the west side are Mrs. Pratt's bedroom, boudoir, bathroom and outside sleeping-porch. In the eastern end of the south wing and the easterly side of the main house are the children's apartments. Over the dining-loggia and dining-room is a suite consisting of two bedrooms, bath and sitting-room for guests and visiting maid's or valet's room. At the easterly end of the north wing is a suite of isolated rooms with a kitchen and pantry. The south wing and the easterly portion of the main house on the third floor is exclusively for guests' suites, while the remaining rooms are for servants.

A feature of the plan of Mr. Pratt's house is the "Home Entrance" in the south wing, in which the family rooms are grouped. The most important room from one point of view is the living-room. This room besides being beautiful of itself is

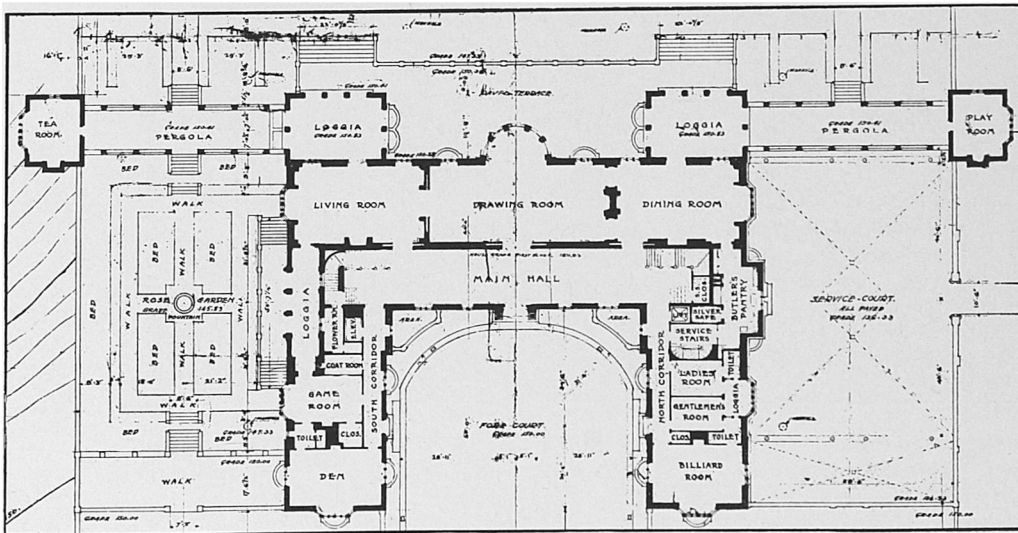


WEST FRONT, OVERLOOKING POOL

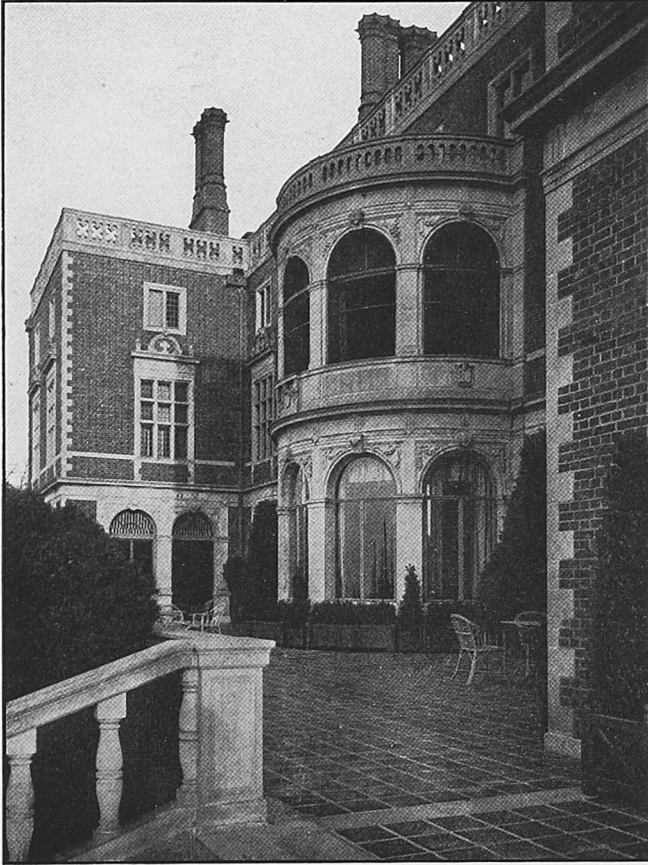
extremely interesting from the fact that it was once the Banqueting Hall of Rotherwas House, near Hereford, England. The room was imported for Mr. Pratt in its entirety, including the old oak floor planks which, though worm-eaten and badly marked, were skilfully repaired. Even the lighting fixtures were brought over as part of the room. This "Walnut Room," with its carved and colored chimney-piece and overmantel is the most sumptuous and precious of the eleven paneled rooms of Rotherwas.

It is probably unique in completeness, preservation, beauty of workmanship, and also in regard to the material used for the paneling, this being walnut instead of the customary oak, the marvelous chimney-piece alone being carved in oak.

The drawing-room is the one principal room in which the general style of the rooms has



FIRST FLOOR PLAN



DETAIL OF TERRACE: WEST FRONT

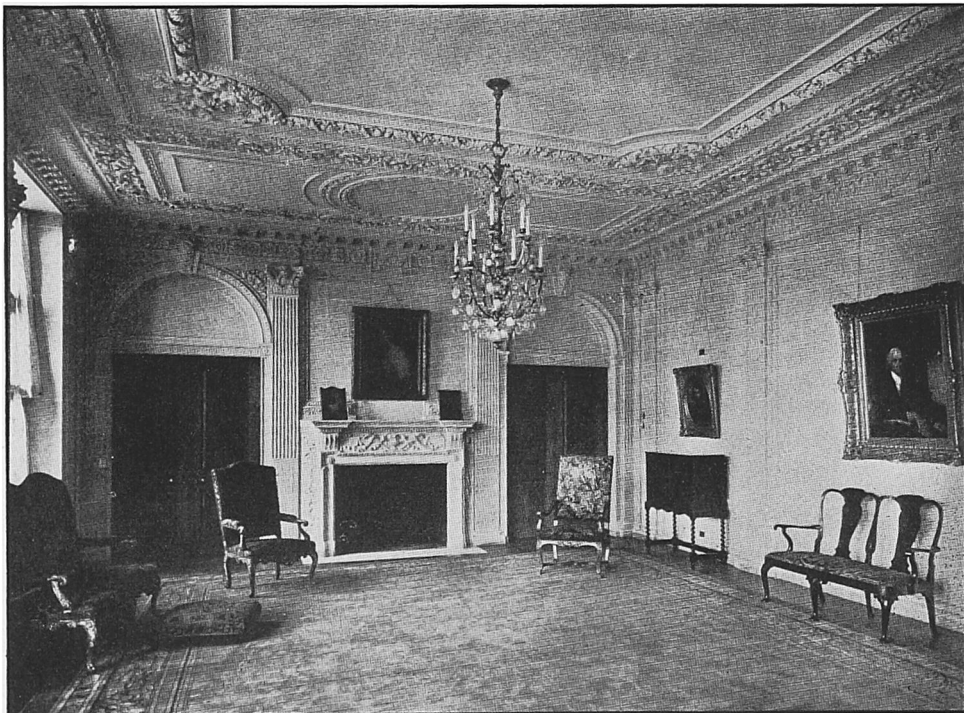
been changed. This room is Georgian. The ceiling is beautifully modeled plaster, the walls of soft, creamy tone in stone and the Savonnerie rug, a charming combination of light shades blend well with the general coloring of the walls.

The general decoration throughout is distinguished for its good taste. With all the opportunities for overindulgence, the house is yet quiet and dignified though noble. This applies to the outside as well as the inside. Viewed from the entrance gates, there is a dignity possessed only by a well-proportioned edifice. This dignity is as true of one elevation as of another, each having its features according to the plan and each feature beautifully designed even to the chimneys and leader heads, all of which show care in their design.

The body of the house is built of the so-called "Harvard" bricks, which name, to the initiated, conveys a suggestion of color—rich red with some purple tones.

The trimmings are of Indiana limestone, well carved.

And so we describe in a casual way a country house because it is a very beautiful country house. What we wish is, that every lover of good architecture might see this house, and that those who desire to build on the scale of this house and in the same style, might study its design, since the architect has in this structure retained a certain dignity and restraint which are worthy of the most careful consideration of the owner who wishes to erect a house which shall do him honor.

THE
GREAT
DRAWING-
ROOMOVER-
LOOKING
TERRACE
AND
POOL